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*MASTERS OF MODERN ART*

# MERYON

By LOŸS DELTEIL

Translated by G. J. RENIER

With forty illustrations

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# MERYON

In the course of the great movement which produced a revival of original etching about the middle of the nineteenth century, one exceptional figure stands out. It is that of Meryon.

Meryon is one of the greatest and most sympathetic personalities of nineteenth century engraving; the sad events which, from birth to death, marked his life, also make him one of the strangest.

He was born in Paris on November 23rd, 1821, in the private hospital of Dr. Piet, rue Feydeau, at the Batignolles. Charles Meryon was the illegitimate son of an English doctor, Charles Lewis Meryon, and of Mlle. Narcisse Chaspoux, a dancer in the corps de ballet of the Opera, who was then 28 years old. Three years after his birth Meryon was recognised by his father who, before returning to England, where he died at an advanced age in 1877, left some money for the child's education. It does not appear that after he left France Lewis Meryon, who was private secretary to Lady Esther Stanhope in London, took any further interest in the future of his son. As far as we know, at least, Meryon never alluded to his father in the course of the personal notes he has left

behind him while he makes frequent and tender mention of the mother who was able to look after him during all too brief a space of time.

We may perhaps briefly mention that another story concerning the birth of Meryon has been advanced. A person who knew him during a number of years asserts that he was the son of an English lord and of a married woman who belonged to one of the most prominent families in England. According to this version, Meryon was not the artist's real name, but was derived from the Christian name of his supposed mother, who was called Mary. However attractive this version may be, we cannot readily accept it because the details already given, and those which will come out in the course of this study, have been taken for the greater part from documents whose authenticity is beyond dispute. These documents are a manuscript by Meryon, in the possession of Mr. Atherton Curtis, and notes left by Philippe Burty, most of them written at the dictation of the master.

Meryon's mother, Mlle Narcisse Chaspoux, brought him up with the greatest care. She gave him the best possible schooling. He was first placed at Passy, and then entered the Savary boarding-school where he was registered under the name of Gentil, as is shown by a letter from him dated May 29th, 1865, which was published in the *Archives de l'Art Français* in 1877. When he left this school, at the age of 16, he was admitted to the Naval College at Brest, which he left after two years, in 1839. About this period, probably in 1838, his mother, whose reason had recently become affected, died almost suddenly.

As soon as he left the Naval College, Meryon was appointed to the *Alger*, from which he went to the *Montebello* with the rank of first class cadet. In the course of this second cruise he visited the coasts of Algeria, Tunisia, and Greece.

Although Meryon did not at first show any objection to a naval career, and diligently pursued his studies in order to obtain promotion, he did not remain on the sea for many years. From his early youth graphic arts had attracted him, and when the *Montebello* returned to Toulon, its home port, Meryon asked the advice of a painter of the locality, Victor Cordouan. " The work which Meryon did under this teacher, " wrote Burty in the *Nouvelle Revue*, " is of a cottonwool texture. Between light and shade there are no half tones. But his drawing, using the word in its proper sense, is already correct, delicate, and elegant ". These first studies did not last long. In the following year (1842) Meryon went back to sea, this time as a naval ensign, on board the corvette *Le Rhin*, commanded by Captain Bérard. The ship did not return until 1846, and in the course of this cruise, which had such significance for his personality, Meryon visited New Zealand, New Caledonia, and several almost unknown South Sea islands. The frequent calls made during this long journey struck his imagination, and gave rise to numerous sketches, a good many of which have been preserved in various collections. These pencil sketches already possessed a clearness, a deliberateness, and a precision which later strengthened and broadened out. They marked a positive advance on his previous drawings, and even foreshadowed the temperamental artist. Nor were they a loss to Meryon, who later on used them as the basis for a series of etchings recording his impressions of his last voyage. Owing to lack of funds and the bad state of his health he did not succeed in bringing this illustrated story to an end. It was in the course of this voyage, too, that Meryon made a model in painted plaster of a female whale captured in the Bay of

Akaroa (New Zealand) which is now preserved in the Jardin des Plantes in Paris.

On his return to Paris in 1846, Meryon asked for six months leave for reasons of health, and had no difficulty in obtaining them. " You have mentioned in a few words my career as a naval officer, " he wrote to Léon Godard in January 1855. " I did not wear the uniform many years, and I only put it off because I did not feel solid enough either physically or morally to wield authority over men whom I consider for the greater part as the most devoted, the most honest, in every way the best one can meet... This is the reason, together with the natural inclination towards art which I have always felt, that I ventured on the road I am treading to-day. "

However this may be, Meryon was longing for rest. His chief, Captain Bérard, who had taken a liking to him, used his influence with the Minister of Marine, M. de Montebello, in order to obtain for his protégé an appointment at the cartographic section of the Ministry. The Minister promised the appointment, but the change of régime resulting from the June Revolution prevented the fulfilment of this promise. Meryon, who in expectation of his appointment had not taken the trouble to have his leave extended, found himself placed in an irregular position. He tendered his resignation, which was accepted.

As soon as he was free, all Meryon's thoughts were of drawing and painting. He had not yet thought of engraving, to which eventually he was to devote all his talent. But we must not anticipate.

After a sojourn of a month at the Hôtel des Etrangers, rue Feydeau, and in a house in the rue Saint-André-des-Arts, he hired a studio in the rue Hautefeuille. He then started taking lessons from the portrait painter Charles François Phelippes, who was employed at the Ministry of War and

was a pupil of Louis David. Phelippes was born in Paris, and died in 1867. He exhibited at the Salon between 1833 and 1853. "He was a rather serious man," wrote Meryon in his notes, "and he schooled me by conscientious studies of antique plasters : a Venus, the Apollo Belvedere, Jupiter Olympus, etc. He knew how to point out their beauties to me, how to make me understand them and reproduce them faithfully..."

Meanwhile, notwithstanding the advice of his teacher, who did not want him to run before he was able to walk, Meryon undertook the painting of an important composition. The subject was the murder of Marion Dufrêne at the Bay of Islands in New Zealand in 1772. A preliminary scale drawing, which was reproduced in *Notes et Souvenirs sur Charles Meryon* by Aglaüs Bouvenne, and which displays more naïveté and awkwardness than ability, was exhibited at the Salon of 1848. But when it came to the transposition of this drawing on to canvas, Meryon, who was colour-blind, was compelled to give up the idea.

In a study on Meryon published in the *Revue de l'art ancien et moderne*, M. Emile Dacier remarks very aptly that colour-blindness appears a most extraordinary thing in an ex-naval officer (though we may point out that he resigned the service), in view of the severe eye-sight tests to which candidates for the Naval College are submitted. "It seems impossible," adds M. Dacier, "that a person affected with colour-blindness could be authorised to undergo the entrance examination, for the usual characteristic of daltonism is precisely the inability of those who suffer from it to distinguish between green and red, which are the colours of a ship's lights." Whether it was because of this, or because he recognized that he lacked the power, Meryon definitely gave up the work he had started. But the ardour of the neophyte displayed itself more keenly every day. Under

the influence of the enthusiastic atmosphere produced by the recent proclamation of the Republic in France, he dreamed of nothing less than to translate into allegories this almost universal enthusiasm. As far as we know, he did not paint or draw any of these; but he *wrote* a scenario for one of them. We give it here as a curiosity :

"The era of light — 1848! A square picture. Triangular group, apex slightly to the right, light on the horizon to the left. France the principal figure rises spontaneously from a heap of ruins, lifting in her right hand the mirror of truth. Her left hand holds by the waist her almost naked young son who wears at his side a Roman sword. This young child lifts up to heaven his innocent hands. In the foreground slightly to the right of this group a young girl binds up the wounds of an expiring but victorious warrior. The victor's left hand makes an effort to hold up a laurel crown."

These first attempts were not very conclusive. At best they marked the first stages in the development of an artist full of goodwill who seeks his medium, but has not yet found it. Happily Meryon was soon to discover his, thanks to the acquaintance which he made about that time with a neighbour, M. Schultz, an art lover who possessed etchings by Eugène Bléry. These etchings by an artist whose principal merit is conscientiousness fascinated Meryon, who admired the deliberateness, the exactness, and the somewhat frigid precision which characterise even the slightest of Bléry's plates. The oldest of these did not go back earlier than the year 1837. In 1849 Bléry had etched a few of the landscapes which caused his ephemeral success, such as "The Two Beech Trees" and "The Oak by the Ravine."

Meryon asked to be introduced to Bléry, who received him with kindness and taught him all that can be learned about the technique of engraving. Thereupon Meryon made

his début as an etcher by reproducing a miniature by Elise Bruyère copied from a work of Philippe de Champaigne. The subject was a head of Christ.

When Burty drew up the first catalogue raisonné of Meryon's etchings (*Gazette des Beaux Arts*, June 1-15, 1863), he commented very favourably on Meryon's first work in these words: "This etching, of which perhaps only one proof is extant, shows the most beautiful sentiment and great brilliance." To which Meryon, with good reason, replied in another number of the *Gazette des Beaux Arts*: "This judgment is much too flattering, I need not say that I do not accept it. The head has a few pretty details, but the modelling of the face lacks coherence and breadth."

As a result of this first attempt at etching — the only copy which has survived was in 1907 in the possession of Mr. Howard Mansfield of New York — Charles Meryon copied a few old engravings: "The Cow and the little Donkey", by Jean-Philippe de Loutherbourg; "A Soldier in Profile", and "A Soldier full-face", after Salvator Rosa; "Three Pigs before a Stable", and "Two Horses", by Karel Dujardin; "A Ewe and Two Lambs", by Adrian van de Velde. These copies are executed with sufficient faithfulness, though without attempt at deception, and they show an ease and a sureness of touch unusual in a beginner. The cut is clear, incisive, bold, while the drawing contains no indecision. This firmness exists in an even higher degree in a series of four etchings in which Meryon reproduced plates of the painter-engraver Renier Nooms, called Zeeman, which means the sailor.

Renier Nooms is not unknown in the world of art-lovers and Adam Bartsch in a catalogue of his engravings mentions over a hundred-and-fifty plates. Nevertheless few details are known about the life of this very interesting artist who occupies a distinguished place among marine-

painters. Even the date of his death is unknown; it is believed that he was born in Amsterdam in 1623.

These copies at last revealed to Meryon the medium which was to be his own.

The series of copies from Zeeman opens with a view of the "Pavillon de Mademoiselle with a part of the Louvre". "This first piece," writes Meryon in those interesting *Observations* of which we make such frequent use, "has had a marked influence on me. One day I was looking through a portfolio of etchings in the shop of M. Vignères when I found that work, which immediately held my attention as much because of the interesting things it represents as for its brilliant execution and the life which brightens the whole scene. I seized it immediately with the intention of copying it, for my own enjoyment, and from that moment I determined upon the plan, which I had been vaguely meditating, of undertaking a series of views of Paris, chosen by myself, which would start with 'The Pompe Notre Dame'."

Small causes have big effects. After a few more trials Meryon entered on his successful career as etcher by producing masterpieces which will live forever, no matter what the fluctuations of taste and fashion.

Among his first studies in the art of engraving, mention must be made of the portraits traced on copper in the course of the year 1849, although they have but a relative importance in his marvellous work.

Meryon engraved a self-portrait, mentioned by Philippe Burty in the catalogue he made in collaboration with Mr. Marcus B. Huish, which was published in London in 1879 under the auspices of the Fine Art Society. "Meryon,"

said Burty somewhere else, "represented himself three-quarter length, seated before his easel. No impressions have been kept." In some unpublished notes, the same critic adds, "Meryon did not keep a proof. It is from Meryon himself that I have information about this work, which dated from his first efforts at engraving, and was of an oval shape."

Once, however, it was thought that an impression of this portrait had been discovered. A dealer in prints, Laurent Dumont, had bought about 1880 from his colleague Fabré, together with some other prints by Meryon, a proof which was considered to be the self-portrait of Meryon and was sold to R. W. Thibaudeau of London. This proof, which we have been able to trace, figured at an exhibition of the Grolier Club of New York, in 1898, as a presumed portrait of Meryon, but it is only a portrait of the animal painter E. Cabin Saint-Marcel engraved by himself. We have been able to establish this by a photographic reproduction of this piece, which is now the property of the Public Library of New York. We must abandon all hope of ever finding a print of Meryon's self-portrait.

Meryon also engraved a portrait of Eugène Bléry, who taught him the art of etching. He made use of a drawing by Eugène Buttura, and no impression of this work has been discovered although it is known that he pulled at least one proof. Burty, who also mentions this portrait, never saw it. Meryon wrote about it, "Perhaps only one proof exists, which I gave long ago to M. Eugène Bléry. This little engraving, one of the first I made at his studio, has a rather good finish, and is a fairly good likeness, although the face is less full than the original." One proof was certainly pulled from this plate, and Meryon offered it to Bléry, but Bléry's wife thought the portrait a bad likeness and much too sullen. So she tore up the proof, which was probably the only one made. We owe this information to a witness,

Bléry's adopted daughter, Mme. Frattesi-Bléry, who died at the beginning of October, 1924, at the age of 88, and who had kept a vivid memory of numerous facts, which she loved to recall, concerning the life of Meryon.

There is, finally, a third portrait dating from the beginning of Meryon's career. It is a likeness of his friend Edmond de Courtives or Decourtives, of which Mr. MacGeorge, of Glasgow, for a long time owned one of the very rare impressions. This little print is also described by Burty : " One of his first studies at a period when he was greatly preoccupied with the style and execution of Rembrandt is a portrait of one of his friends... a thin young man with abundant hair thrown backward. There is a strange inquisitiveness about the eye." We can complete these data by Meryon's own note, " Edmond de Courtives, a student in pharmacy, the author of a rather original, not to say highly eccentric, thesis on hashish. This piece, one of the first I engraved, is rather bad... This young man had just established himself at Saint Florentin when I finished this portrait, which I made merely in order to oblige him. I sent him a few proofs, in one of which he was represented half-length, as in my original drawing, having by his side a violin, which he played rather well, and some chemical apparatus. It is this proof especially which displays the inferiority and awkwardness of my drawing. For this reason, after I had corrected as well as I could the modelling of the face, I printed the face only, in a circular frame." It is in this shape that we have seen the little portrait, which Meryon carefully preserved as a memento. Burty noted later on in the *Nouvelle Revue*, " In his little studio at 20 rue Duperré there is nothing on the walls except a portrait of his friend Decourtives in a cork frame carved with a knife."

The four copies of Views of Paris after Zeeman commend themselves by sureness and honesty of execution. They

mark the transition between his first attempts and his original work. It is amazing that after at most twenty experiments in the technique of etching Meryon, in 1850, started his lifework with "The Petit Pont" (XIV). For this is a quite exceptional plate, admirable in distribution notwithstanding a few heavy touches. It has an austere grandeur, and displays a supreme understanding of the etcher's craft. This first original work is not only one of the most impressive of Meryon's etchings, but is also one of the most remarkable specimens of original etching of the nineteenth century. Meryon, it would appear, attained perfection without fumbling, and with complete directness. The first state of the plate proclaimed him an accomplished artist.

Indeed, though this work exists in some six or seven states, the differences they embrace in no way modify the aspect of the piece, not even in that state where diagonal cuts added in the sky emphasise the effect without apparent need, unless perhaps they were applied to mask a little wear caused by the pulling of six hundred impressions made in 1858 for the review *L'Artiste*.

Optically, "The Petit Pont" is not quite true. Meryon had looked at his subject from below, by the water-side, and then from the parapet of the bridge. Burty remarks: "This view is taken from the towpath at the foot of the Quai de la Tournelle; to the left are the houses of the Quai du Marché-Neuf... The towers of Notre-Dame, which stand up above the composition, are far too high when one considers their real dimensions and the laws of perspective. More than once," adds Burty, "we should have to mention similar mistakes if we did not know that they were intentional, and, after all, perfectly admissible. M. Meryon does not claim for his plates the cold exactness of a photograph. When he made his first sketch from below, probably from the water-side, it is clear that he put himself at an angle

of vision which is unusual for the immense majority of observers. He then climbed up the embankment and, with rare cleverness, sewed together, as it were, the sight which usually strikes the passer-by, and that which had struck him first." "The Petit Pont" was exhibited at the Salon of 1850. In 1866, he etched at the back of the plate the "View of the Old Louvre", after a picture by Zeeman.

Meryon, who probably lacked space in his humble abode in the rue Saint-André-des-Arts, moved to the rue Saint-Etienne-du-Mont, where he occupied the house (no. 25) which he has marked with his monogram in his etching of "The Collège Henri IV". It was in this house, where daylight penetrated with difficulty, that Meryon executed the part of his work which remains one of the most unexpected and astounding manifestations of the genius of etching, the series of "Etchings on Paris" to which "The Petit Pont" belongs.

Although "The Chimera" is marked No. 1 in this marvellous series, it was not etched until 1853. Starting in 1850 with "The Petit Pont", he terminated this series in 1854 after an interruption of one year. In the course of the year 1852 Meryon etched no less than five plates of this series. There was the title page of the collection; then "The Clock Tower" (XVIII), at that tfme being restored. "When M. Meryon, with his vigorous needle, was etching his views of the Chatelet and of the Clock Tower, the repairs which have now been completed," wrote the chronicler of *L'Artiste* in 1858, "were then in course of execution, and, as can be seen from the etchings, the picturesque lost nothing thereby. Since then a further step has been taken, and in a few days the Pont-au-Change will be no more than a memory. M. Meryon's print will therefore become a page of history." There was also "Saint-Etienne-du-Mont" (XX) a print of fine appearance under its apparent simplicity,

and "The Turret of the rue de la Tixéranderie" (XIX), which was about to disappear under the housebreaker's hammer. This etching is one of the most pleasing of Meryon's works, provided the impressions are well pulled, the plate not too retroussé and the paper not too dry, although Meryon himself had a preference for dry printing. Finally he produced "The Pompe Notre Dame" (XXI), which was also about to disappear. Writing about this print to Paul Mantz he re-affirmed the artist's right slightly to modify the real aspect of things, as he had already done in the case of the Petit-Pont. "'The Pompe Notre Dame' is the more or less literal reproduction of that building, which they say is soon to disappear. I have all the same allowed myself a few minor modifications by altering the relation between certain parts in order to do away with some of the heaviness of this building. The towers come up a little more than they do in reailty, but I consider such licence permissible, because it is after all in that sense that the mind itself works, as soon as the object which struck it disappears from sight..."

The year 1853 brought an addition of two fine plates to the Collection, "The Chimera" and "The Gallery of Notre Dame". "The Chimera" (Le Stryge, XIII) characteristically expresses medieval sculpture as seen from a new angle, and this interpretation was afterwards borrowed by artists like Auguste Lepère and Charles Jouas. This remarkably executed piece of work shows a scrupulousness which is really very praiseworthy. The etcher made two separate and minutely careful drawings before he started work on his plate. One of them was a study of the Chimera or "the stone devil" and "the Tour Saint-Jacques"; it would be impossible to go further in precision, and to enter more fully into the spirit of the subject. In the other study Meryon drew with the same science and the same care the silhouettes and the masses of the houses which he wanted to embody with

the principal motive. When, subsequently, he set himself to the etching, Meryon proceeded exactly in the same manner. He did not work these two visions into one, as he did with " The Petit-Pont ", nor did he give a simple reproduction of fact as he did in " The Turret " or " The Clock Tower ". Meryon first of all drew upon the grounded copper and dipped into the mordant the details which were to fall on the lowest plane, reserving for a later state the Chimera and the Tour Saint-Jacques. The precious proof of this first state is kept at the British Museum. Subsequeutly he finished the plate by modelling the two silhouettes which form the principal interest of the work. Originally the piece was accompanied by the following distych :

" Insatiable vampire, l'éternelle luxure
Sur la grande cité convoite sa pâture. "

For unknown reasons, Meryon took this out. The proofs which bear the distych therefore are a rarity much sought by collectors.

" The Gallery of Notre Dame " (XVI), the fourth large plate of the Etchings on Paris, commends itself by its marvellous chiaroscuro. The impression of counter-light, so powerfully rendered by this excellent piece, has a beauty which fills the least susceptible mind with wonder. A master does not create such works in vain. They appeal to us as does poetry that has an easy flow, yet does not lack significance.

1854, the last year which Meryon consecrated to his series on Paris, was the most abundant and the richest in his too brief artistic career. In this year he produced four masterpieces, a single one of which would suffice to make his name immortal. These four pieces are " The Rue des Mauvais

Garçons", "The Pont-au-Change", "The Morgue", and finally "The Apse of Notre Dame", which, with "The Morgue" — the best liked by artists — closed the immortal album.

"The Rue des Mauvais Garçons" (XVII) was only a tail-piece, and Meryon gave it as a kind of *hors d'œuvre*. Yet it is one of the most striking pieces of the album, and this etching, which is no larger than a hand, has haunted the brain of many artists, and those not of the meanest, as much as "The Chimera". Meryon's influence on the original print of our day has been considerable, and this favourable and active influence has, during the last forty years, been equalled only by that of Rembrandt and of Whistler. Meryon's work has been a model and will remain so throughout the ages.

Meryon was always haunted by the thought of the mystery of old houses. His imaginative spirit magnified their romance. At the top of the plate of "The Rue des Mauvais Garçons" he engraved a little rhyme which betrays this preoccupation :

Quel mortel habitait
En ce gîte si sombre ?
Qui donc là se cachait,
Dans la nuit et dans l'ombre ?

Était-ce la Vertu,
Pauvre silencieuse ?
Le crime, diras-tu,
Quelqu'âme vicieuse.

Ah ! ma foi, je l'ignore ;
Si tu veux le savoir,
Curieux, vas-y voir
Il en est temps encore.

"The Pont-au-Change" (XXIII) differs from the two etchings which have just been analysed by the fact that it is impregnated with air and light. It renders admirably the shimmering water and the vibrating atmosphere. In its first state, the work showed the Conciergerie, the bridge, and the river, while the sky was left entirely blank. In this state the piece is already superb. It is of wide sweep and noble appearance. Subsequently the plate was finished as by inspiration, and the added details give it life, fluidity and brightness.

The first and the fifth states of this plate are the best. In its further states the plate bears, as a result of Meryon's re-touching and of his unexpected and even bizarre additions, traces of his mental derangement and of his continual anxieties.

"The Morgue" (XXV) is not Meryon's most celebrated work, partly no doubt because of the subject; but it deserves the fullest admiration. It is a moving evocation of ancient Paris extraordinary, fascinating, and at the same time conscientious and well-informed. The solid lines of the stone buildings are rendered with such certainty of style, the effect has been concentrated with such consummate knowledge. But the complete austerity and the rugged grandeur of the Morgue itself, its poignant fascination, and the really exceptional art displayed by the master etcher can be appreciated only when one examines particularly good impression. And these are not often met with.

Among Meryon's etchings, "The Apse of Notre-Dame-de-Paris", "The Apse" (XXVI) as those who are familiar with his work call it, enjoys the highest repute among lovers of etching, in America as well as in England and in France. This piece is admired for its pleasant aspect and for the harmony between all its parts. And yet the sky has a solidity which does not ill suit the work, and leaves it perfectly

homogeneous. For it expresses that hard and self-willed aspect of himself which Meryon so frequently communicated to his work.

"Topographically," writes M. Dacier, "the narrowness of the area reproduced in these prints is very striking. For Meryon, old Paris is bounded to the north by the Seine, to the south by Saint-Etienne-du-Mont, to the east by the Apse of Notre Dame, and to the west by the Pont-Neuf. No doubt the former dweller in the rue Saint-André-des-Arts maintained an artistic fidelity to the haunts where he generally loitered, to the neighbourhood of the Cité, then threatened with such violent transformation. One would believe that Meryon's first sentiment, at the sight of these condemned quarters, was a kind of pity, and that he wished to save at least the memory of those picturesque bits so soon to crumble away. One should feel grateful for this."

In the study of Meryon's work, every detail is revealing. We may be allowed, therefore, to relate the progress made in the estimation of art lovers by Meryon's prints, in particular by the Apse of Notre Dame, from the date of their publication down to our own day. On March 24th 1854 Meryon addressed a petition to the Ministry of the Interior which started in these terms: "M. le Directeur, You have already done me the honour to subscribe on behalf of the Ministry of the Interior for fifty copies of a publication entitled 'Monuments of Paris', ten instalments of which have since appeared. I had first," added Meryon, "fixed the total of the plates at this number. But the work would be incomplete if I did not add two more, which are now in preparation. I beg you therefore to subscribe for the same number of copies (fifty) of the last two pieces at two francs each." And which were these last two pieces? Nothing less than "The Morgue" and "The Apse". Meryon himself

therefore, put their value at two francs each ! Cadart, Vignères, Rochoux sold these prints at the same price or obtained with difficulty twice that amount. In 1866 Meryon signed a receipt for twenty-five francs to Baron Pichon in payment for the complete series of Etchings on Paris. In 1873 at the sale of the effects of Jules Niel, who had known and protected Meryon, a first rise in the price and the appreciation of the prints was noticed : an impression of " The Apse " actually reached one hundred francs. At the dispersal of the Wasset collection in 1880 the rise was accentuated, and " The Apse " fetched 460 francs. The same print, in 1905 (Le Secq des Tourmelles Collection) was sold by auction for 2,400 francs. In 1908 (Jules Gerbeau Sale) the price was 5,700 francs. In 1910 at the Theobald Sale it reached 16,000 francs. In 1920 at the Alfred Beurdeley Sale, 30,100 francs ; in 1924, 38,000 francs ; and, finally, the sum of 61,000 francs was paid in 1920 for a proof before letter offered by Meryon to his master Eugène Bléry ! The same copy, about 1890, had, we believe, been bought for 800 francs.

The price paid for works of art should certainly not be considered as an absolute criterion of the value of those works, but it is in any case an indpisutable indication of the success of an artist.

The series of Etchings on Paris did not pass altogether unnoticed. Questioned about the merit of Meryon, Victor Hugo answered, " This beautiful imagination should not be made to suffer through its great struggle with the Infinite when it contemplates now the Ocean, now Paris..... The breath of Immensity blows through Meryon's work

and makes his etchings into more than pictures — into visions. " All grandiloquence apart, one could not define Meryon, in so few words, more aptly than did the great poet. Charles Baudelaire also was an enthusiastic admirer of the master. Meryon's severity, the precision and the certainty of touch displayed in his drawing recalls what is best in the ancient etchers. " We have rarely seen the solemn naturalness of a great capital represented in a more poetic manner, " wrote Baudelaire, who had played with the idea of accompanying Meryon's etchings with appropriate poems or sonnets. He entered into correspondence with Meryon and with his printer Auguste Delâtre, but without result. Baudelaire related these negotiations with a certain bitterness in letters which he addressed to the publisher Poulet-Malassis : " And then there is Meryon ! He is positively intolerable. Delâtre asks me to write a text for the album. All right ! Here is the occasion for composing some reveries of ten, twenty, or thirty lines on beautiful etchings : the philosophic reveries, in fact, of a Parisian flâneur. But M. Meryon intervenes. He wants me to say : to the right one sees this, or : here there used to be twelve windows, but the artist has reduced them to six. And finally he wants me to go to the Town Hall to inquire about the precise date of the demolitions. M. Meryon speaks with his eyes on the ceiling and without listening to any observations. " This letter was dated February 16th, 1860. On March 9th of the same year Baudelaire wrote again to Poulet-Malassis : " I want to ask you quite seriously if you would care to be the publisher of Meryon's album (which is going to be enlarged) and for which I am to write the text. You know that unhappily this text will not be exactly to my liking. I want you to know that I have also approached the firm of Gide... Meryon has no idea how to behave. He really knows nothing of life. He does not know how to

sell, he does not know how to find a publisher, although his work is eminently saleable."

And in another letter which bears no date Baudelaire gives the latest state of negotiations with Meryon : "I find it very difficult to answer about the business with Meryon. M. Meryon has rejected with a kind of horror my idea of a text composed of twelve little poems or sonnets. He also will have nothing to do with the idea of poetic meditation in prose. In order not to hurt him, I have promised to write, in return for three sets of good impressions, a text in guide book style without signature. You will therefore have to negotiate with Meryon alone."

All these fine projects of publication and collaboration fell through. But notwithstanding all complications Meryon had not given up hope of re-publishing his album of Etchings on Paris, and with this intention he continued to re-touch his plates, which by 1861 had become rather worn, especially in the backgrounds. He added several ravens between the little columns of "The Gallery of Notre Dame", rays of light in "The Clock Tower", while he diminished the houses of the Rue Dauphine in "The Pont-Neuf", reducing them to their true proportions. In "The Morgue", he modified the figures, and in "The Pont-au-Change" he drew, in three different states, first the balloon Speranza, then balloons of all sizes, then ravens or rather what looks like a flight of eagles. And finally he renewed the background of "The Chimera" and "The Apse of Notre Dame". Did Meryon make these re-touchings and additions before or after he had, as a last resource, offered his plates to the Chalcographic Department of the Louvre ? It was probably before. In any case, we must give here the essential points from the *Observations* which Meryon wrote as the result of this new failure, especially as they show us his opinion as to the necessity of destroying plates after a reasonable number

of impressions have been made : " The Chalcographic Department was not so wise as to buy these plates from the etcher, but allowed him to destroy them in days of deep bitterness. I shall not here discuss the duties of this institution which, it seems to me, was founded with an intention that was at least benevolent towards engravers. I have in any case not had direct dealings with this department, " continues Meryon, who at a later stage did have direct dealings with it, " but I may say at once that I could not complain because no proposal was made to me for the acquisition of my plates. I doubt even whether such a step would enter within the department's competence. Moreover, I am rather pleased with myself for my decision to destroy these plates. I only regret that the unsatisfactory condition of my finances has never allowed me, before the destruction of these plates, to draw more than a restricted number of impressions of these views which gave me so much trouble and took so much of my time. Apart from this circumstance I am convinced that I acted wisely, and that it might be wished that everybody took similar steps. For the indefinite preservation of plates must have innumerable drawbacks. First of all, it is a cause of artistic stagnation, because publishers who hold plates are prone to treasure illusions as to their value and are less inclined therefore to order new plates. In the second place, this preservation results almost invariably in an excessive exploitation which is to nobody's advantage, because indefinite reproduction from the plates causes inferior impressions to be thrown into circulation, and this blunts the taste of the public and creates indifference. All these considerations put together, " concludes Meryon, " have led me to the conviction that it would be desirable to adopt fixed rules for the destruction of plates, which would be to the advantage of both craftsmen and buyers. Would it not be possible, for instance, that at the time of

publication, the extent of the edition should be fixed and the subsequent destruction of the plate stipulated for ? "

This reasonable view has been put into practice to a large extent in our own day. In Meryon's time opinion on this important point was still far from unanimous. The great Millet, to quote but one example, could not bear the thought of the destruction of a plate, which he considered to be a barbarous act.

The place occupied by the collection of " Etchings on Paris " in the work of Meryon and in the history of nineteenth century etching is too considerable for us to pass in silence the plates from his album which we have not yet mentioned. The twelve large plates usually came out two at a time. The title-page, some tail-pieces, a dedication, a few short poems formed, with these twelve etchings, an aggregate of twenty-two pieces. Meryon, as is known, was a great admirer of Zeeman. He dedicated his precious album on Paris to this minor Dutch master, in the following little rhyme :

De ce premier ouvrage
Où j'ai gravé Paris,
La ville à la galère,
Qu'à ton instar je fis.
En ta simple manière
Accepte au moins l'hommage

Mon maître est matelot
Reinier toi que j'aime
Comme un autre moi-même
A revoir, à bientôt !

1854.

Meryon also admired Bracquemond, who twice etched his portrait. In one of the plates, Meryon is shown in a medal-

lion, the face, in profile, turned to the left. We mention this typical portrait of him because it was published in front of the first fifty sets of the "Etchings on Paris". Meryon disclosed the identity of sitter and artist in a quatrain written under this likeness :

Messire Bracquemond
A peint en cette image
Le sombre Meryon
Au grotesque visage.

After the title-page, Meryon's portrait, and his dedication to Zeeman, the album continued with a small round plate : "The Old Gate of the Palais de Justice", accompanied in a few copies by a little poem. This was followed by "The Symbolic Arms of the City of Paris". To this composition Meryon paid much attention. He first made two preparatory drawings, and then etched these arms in two variants ; the first plate represents the ship of the City in a rather unexpected and curious manner. The towers which usually crown the escutcheon are replaced in this version, which was never published, by cannon. The customary fleur-de-lys are not found at the top of the escutcheon. "The fear of being accused of imprudence or of heedless presumption, the disinclination to disturb the peace which is the usual characteristic of town inhabitants in particular, has caused me to refrain from publishing this fanciful composition. But I feel grateful to the *Gazette* which gave publicity to this work. Our character and the recent deeds of valour of our army give, if need be, a justification to this conception of mine which I agree is perhaps a little daring. When all is said and done no one could reproach

me for this translation of my thought, as if it had been a crime towards a population which is so jealous of its honour."

In these terms Meryon answered a phrase of Philippe Burty, which was perhaps a little tendentious, in regard to the imperial régime : "Meryon did not consider himself fully authorised by the Minister of the Interior to publish this magnificent variant, which seemed to contain an allusion to the Terror the Empire was still inspiring." In this enumeration of the "Etchings on Paris", we are following the order adopted by Meryon, although it does not always agree with the order in which the plates were completed. "The Chimera", for instance, which was engraved in 1853, bears an earlier number than "The Petit-Pont" of 1850. "The Arch of the Pont-Notre-Dame", "The Gallery of Notre Dame", "The Clock Tower", "The Turret of the rue de la Tixéranderie", "Saint-Etienne-du-Mont", "The Pont-Notre-Dame", follow, separated from them by "The Rue des Mauvais Garçons" and "The Petite Pompe". "The Pont-Neuf" continues the series, which is brought to a brilliant conclusion by "The Pont-au-Change", "The Morgue", and "The Apse of Notre Dame".

Each of the last three etchings was, in the case of a few impressions, accompanied by a poem : "Hope" for "The Pont-au-Change", "The Hostelry of Death" for "The Morgue", and "Thou who degustatest" for "The Apse". These brief poems, somewhat rough in form, excellently reflect Meryon's oppressed personality, haunted with superstitions and humanitarian dreams. Variants and impressions from re-touched plates bear witness to the importance Meryon attached to these verses, which is no doubt the true explanation of his reluctance to a poetic collaboration with Baudelaire.

Six of the twelve large plates of the "Etchings on Paris" were exhibited at the Salon : "The Petit Pont" in 1850,

"The Clock-Tower", "Saint-Etienne-du-Mont", and "The Turret of the rue de la Tixéranderie" in 1853; "The Pont-Notre-Dame" in 1853; "The Apse of Notre Dame" in 1855. Must we criticise successive juries for having withheld even the slightest reward from such works? Must we recall the fact that "The Gallery of Notre Dame" was rejected in 1853, that Meryon was never proposed for the Legion of Honour, and that though in their dictionaries Charles Le Blanc and Vapereau expatiate upon the personality of Bléry, they do not even mention the name of Meryon? Time has repaired these injustices and these slights, and Meryon's fame continues to grow.

We must now return to the year 1851, which was a lean one in Meryon's output. It produced but one etching, "The Gate of an Old Convent at Bourges" (XXXIV), executed in a simple, straightforward, and direct manner. It was followed in 1853 by another view of Bourges, "The Rue des Toiles" (XXXV), which must be numbered among the most powerful and striking plates of the master, and is equal to the best pieces of the Paris set. In its first states, there is a dog snuffling in the filth. At a later stage, this animal has given place to a group of two soldiers in medieval dress who are conversing with a woman. These two etchings were not the result of mere caprice. Meryon had meditated an album on Bourges on the same plan as his album on Paris. He had even made on loose leaves, which have been carefully preserved, two drafts of the title, and in his petition to the Minister of the Interior, from which we have already made an extract, he said, "I also enclose a first plate of a little work on Bourges for which I have recently collected material, and for which I request a further subscription. The work would consist of ten pieces: four plates of the same dimensions as the enclosed ('Gate of an Old Convent'), and six plates with parts of buildings and details. In compos-

ing the plan I have especially aimed at collecting the remainders of private houses, which become rarer every day, in view of the fact that these are much more neglected than public buildings which are usually preserved and restored, although these private buildings are worthy of interest from more than one point of view... In case you would be kind enough to grant me a subscription for fifty copies at fifteen francs each, I should wish that the sum of 750 francs, which is the amount of the subscription, might be paid in two instalments... upon delivery of two large plates and of three detail plates. "

Meryon received no favourable reply, and did not pursue the aim he had so clearly expressed. One other piece can be added to the two already mentioned : it is " The Old House at Bourges " (usually called the Musician's House) (XXXVI), which was not etched till 1860. After the production of eighty impressions, Meryon, a slave to the principle which he had repeatedly proclaimed, destroyed the plate, of which he thought rather highly, although in our opinion it cannot rank among his best. It has not such a pleasing aspect as his previous work and, if it contains some happy hints, it is also somewhat meagre, and the light is rather diffused.

The years 1852-54 were mainly given up, as we have already noted, to the album on Paris. It was only in passing that in 1853 he engraved a " Plan of the Battle of Sinope ", which was destined to accompany a text that never appeared, and that in 1854 he drew " The Entrance to the Capuchin Convent at Athens " (XII). This etching was published in the work of Léon de Laborde called " Athens in the Fifteenth, Sixteenth, and Seventeenth Centuries ". It is a copy, or rather an interpretation, of part of the thirteenth plate contained in " Ruins of the Most Beautiful Monuments of Greece ", by J. P. Le Bas. In the same year Meryon etched, as a tribute to his master Eugène Bléry, a short poem in which he expressed his

gratitude : "This humble tribute from an unknown pupil had little value, " wrote M. Henri Beraldi in 1885, " but would Bléry at the present date exchange for a whole volume of praises those few lines engraved on copper by the master of modern etching ? "

Those " few lines engraved on copper " were as follows :

A Monsieur Eugène Bléry

A vous, Bléry, mon Maître,
Qui m'avez fait connaître
Les secrets de votre art,
Qui m'avez sans retard,
De votre âme fervente
Dévoilé le miroir ;
Ma muse adolescente,
De son unique avoir,
Veut offrir le prémice ;
Souffrez qu'au frontispice,
De ce modeste don
En gravant votre nom,
Pour faible témoignage
De ce que sent son cœur
Elle vous fasse hommage
Du fruit de son labeur.

The active period of Meryon's artistic life is contained in cycle of a few years, and at the period at which we have now arrived (1854), Meryon reached his zenith — he had already produced the best he had to give. His masterpieces are contained in his collection of " Etchings on Paris " and fall

between the years 1850-54. Among the forty or so plates which Meryon was still to dip into the mordant, there are a few of high excellence, such as his " View of the Collège Henri IV ". Nevertheless, the major part of his later productions, often but slightly related to each other and recognisable by a suppler and more delicate workmanship, rarely display the austere grandeur which was so impressive in his earlier work. Moreover several details enable us to detect the first symptoms of mental derangement.

From 1855 to April 1858, that is to say before he had to be confined for the first time, Meryon etched some ten works : the copy of a print by Androuet du Cerceau, representing the " Salle des Pas-Perdus at the Palais de Justice ", of which Baron Pichon owned an impression ; then two drawings by V. J. Nicolle, " The Pont-au-Change about 1784 ", and " The Pont-Neuf " with the Samaritaine seen from beneath the first arch of the Pont-au-Change (XXXII), the execution of which is somewhat unsatisfactory. Later the etcher himself noted about the first of the two, " This little piece, although it renders the original drawing fairly well, leaves much to be desired from the point of view of solidity and execution ". Meryon really understood how to criticise himself.

Although Paris still remained the subject of Meryon's work, it no longer absorbed him exclusively. Altogether apart from his artistic preoccupations, he was launching into metaphysics. His excursions in this domain resulted in the production of some unexpected plates, such as " The Solar Law " and " The Lunar Law ". No doubt the humanitarian and social ideas propounded by Meryon display incoherences, but one cannot deny the moral value of certain propositions which he submitted to the public in the form of comments on his " Solar Law " :

" If I were Emperor and King of some powerful state (a thing which I could not wish to be, and could not be in any

case), I should, in view of the fact that big cities owe their birth to Laziness, Greed, Fear, Lust, and other evil passions, promulgate a law determining as precisely as possible the amount of soil that must without exception surround every house, in accordance with its size, and with the number of human creatures that inhabit it. In this way, Air and Sun, those two essential principles of Life, would be widely distributed everywhere. That law, source of all material and consequently of all moral well-being, would be called the Solar Law. »

In answer to some reflections made by Burty, Meryon wrote in his *Observations* : " I have on several occasions expressed this opinion, which is deeply ingrained in me, that such little pieces as ' The Solar Law ' should be produced only with considerable reserve, and should only be discussed with much discretion and prudence, because they are liable to create disorder and to lead to considerable evils ".

The idea which gave birth to " The Solar Law " is noble and generous. To realise this we have only to consider the date of its production (1855), the narrow alleys, the sordid backstreets, the slums of that period, as the artist himself observed them in the Rue des Mauvais Garçons and the adjoining quarter.

With " The Lunar Law ", however, and the moral wishes expressed in this production on two different occasions, first in 1856 and then in 1866, we definitely enter into the realm of freakishness. One year elapsed between the production of " The Solar Law " and that of " The Lunar Law ". Meryon was already beginning to feel the first tinges of the disease which was in the end to overwhelm him. Both plates of " The Lunar Law " show two perpendicular boxes in which a man and a woman are padlocked so that they must sleep in a standing position ! " The bed of our cities is in many cases, " he wrote on the plate, " a piece of furniture that serves the

purpose of laziness and lust. Man and woman ought to spend the night standing, chest expanded and arms spread wide. This is the way in which the heroic Maiden of Orleans, Duguesclin, or Bayard the Preux Chevalier would have slept. People should turn their faces towards the east so that the first light of dawn strikes them... This law, a potent source of strength and purity, would be called the LUNAR LAW, " concludes Meryon.

We have already mentioned the exiguous payment which the master received for the most beautiful of his plates, such as " The Apse of Notre Dame ". At that period original etching was not a money making pursuit, and when painters who were Meryon's contemporaries sacrificed to the gods of that attractive form of art, they did it purely for their own satisfaction. Corot etched a dozen plates and was paid for but one. It is only since the end of last century that the original print has come into vogue. It is no longer the poor man's picture. Meryon, who had no resource apart from his needle, found it extremely difficult to provide for himself. He had fervent admirers, but they were such a compact little circle that we still know the names of most of them. Apart from Philippe Burty, his biographer, there were Jules Niel and A. Wasset, Benjamin Fillon, the historiographer of Poitou and Vendée who ordered several portraits from Meryon to illustrate his own works — those of François Viète, René de Burdigale, Pierre Nivelle, Jean Besly, L. J. Marie Bizeul and Agrippa d'Aubigné. These plates were executed during the years 1861 and 1862 and are reproductions or interpretations of prints by Crispin de Passe, Michel Lasne, and even of a contemporary lithograph by Jules Hébert. In each of them

Meryon tried to seize the archaic manner of the originals. In 1861 he wrote to Fillon, " You display considerable indulgence and goodwill towards me by declaring yourself entirely satisfied by the portrait of Laudonnière. I see myself that it leaves much to be desired. It is true that the conditions under which I am making these engravings must be taken into account. It is not my usual genre, and I lack time for the preparation as well as for the execution of my task. I have to use an instrument (the burin) which requires long and constant practice, if one is not forced to give up its use altogether. "

It must be admitted that the reproduction of the human face was not Meryon's strong point, and the portraits which he engraved, sometimes against his inclination, are not the best part of his work. About Benjamin Fillon's portrait, the artist himself wrote, " From the point of view of execution, it is the best of the series. I have made it after a good photograph which I have most faithfully reproduced, apart from a few slight modifications which I introduced in order to accentuate certain characteristics so as to make the face more interesting. " Even this portrait does not belong to the best of his work, and we doubt whether Fillon ever had so disagreeable an air.

Among the other admirers of Meryon's genius was Baron Jérome Pichon, who tried vainly to lure him to his Normandy home. There were also Soleil, Alfred Sensier, Parguez, Emile Galichon, François Hillemacher, Monnerot, Philippon, Louis Valentin, Dr. Coffin, Dr. Gachet, Commandant Gustave de Salicis, who was one of the most fervent, and finally the painter Henri Le Secq, whose name will appear again in this book.

These men, and a few passers-by who may have chanced to notice his pieces, were not enough to enable Meryon to live decently. His health was already delicate and had been

jeopardised by his extraordinary whims. His care-worn brain re-acted unfavourably on his general health. Friends attempted to assist him, but the most trustworthy witnesses agree that their task was rendered extremely difficult not only by Meryon's lack of understanding of all that touched the material side of existence, but also by his savage pride, which blunted the goodwill and wore out the staying power of those who were most tenacious in their friendly endeavours on his behalf. It was no simple matter to assist him by buying one of his impressions — such an acquisition required no end of delicacy and tact. He only consented to sell them one at a time, even when, carrying a portfolio under his arm, he called on one of his admirers or on Rochoux, Vignères, or some other dealer in prints. It was not pride. It was even less a desire to enhance the value of his work. From that point of view Meryon's modesty was unequalled. The highest demand he was ever known to make for a single impression was ten francs, which he charged towards the end of his life for " The Pont-au-Change " adorned with birds of prey in the sky.

There was a moment when Meryon's friends saw a glimmer of hope. Louis Prosper, Duke of Arenberg, who, while at Montpellier, had glanced through the series of " Etchings on Paris " and had been struck by their beauty, took an interest in their author and summoned him to Brussels. High hopes were entertained about this " change of air ", and the effects of comfort upon Meryon. But nothing happened. More restless every day, more inclined to harbour suspicion against even the best of his friends, he stayed but a short time in Brussels, and returned suddenly and without giving any reason. Back in Paris, Meryon, who had done no etching for over a year, established himself first in the rue du Faubourg Saint-Jacques, in a house which belonged to the engraver Léon Gaucherel, and then at no. 81 of the Rue Saint-Jacques. His friends were alarmed by his growing insanity. " It was

to that house, " writes Burty, the most valuable witness of Meryon's tormented life, " that Auguste Delâtre used to come in order to look after him. This was no easy task. Meryon absolutely refused to get out of bed and threatened with a pistol those who came near him. One evening M. Leopold Flameng (whose age was then only 27) came with a portfolio, a sheet of grey paper, and black crayons and, although Meryon did not really like the idea, sketched a character portrait. It shows Meryon in his shirt, with a loose tie round his collar, half-seated on an iron bed. One of his knees bulges the blanket and supports the arm on which the head rests. The silhouette of his hair, with its bristling and wild locks, is vividly thrown on the wall by the oblique light of the lamp. His face with its angular features, emaciated by voluntary starvation, is full of melancholy irony.

" When the drawing was finished Meryon asked to see it. Suddenly he jumped from his bed in order to tear it up, but Flameng upset his chair and ran away. The next morning, May 12th 1858, two policemen fetched Meryon, who, without resistance, allowed himself to be taken to the asylum of Charenton. He was then 37 years of age. »

Burty adds that Dr. Calmet certified Meryon as suffering from delirious melancholia.

The period at Charenton (May 12th 1858 to August 26th 1859) brought rest. Regular feeding and regular hours after his life of privation had a happy influence on Meryon's temper and general health. His friends were full of hope for his recovery. Nor did he spend his long hours of seclusion in lazy inactivity. The governor had fitted up for him a studio so that he might draw, paint and etch. This enabled Meryon to resume acquaintance with the needle. He reproduced a sketch of the ruins of the Pierrefonds Château which Viollet-le-Duc brought him one day. Meryon at a later period wrote, " I etched that little landscape after a light and witty sketch by M. Viollet-

le-Duc when I was in the Imperial House at Charenton. " He wrote this just as though he had been mentioning some residence chosen by himself.

Freedom returned too soon, and Meryon vegetated just as before. With the years, his spirit became sourer. He detected enemies everywhere, even in his most devoted helpers. He broke with the best intentioned and the most useful among them. His precarious health became worse as a result of his privations and of the voluntary fasts which he imposed upon himself without any reason. His bad health influenced his talent. A plate by Meryon is never insignificant, but while the works etched before his first detention are admirable in every respect and perfectly balanced, those that belong to the second part of his career lose in conception and strength what they gain in suppleness and attraction. One cannot deny the quality of plates like " The Turret of the Rue de l'École de Médecine ", which Meryon liked and about which he wrote, " Although of small dimensions, it is, in my view, my masterpiece , " or like the " Bain Froid Chevrier ", " The Rue Pirouette ", " The Rue des Chantres ", and " The Collège Henri IV ". But in a general way they compare unfavourably with their predecessors.

The plate of " The Collège Henri IV " (XXIX) nevertheless deserves special attention, for rarely has an artist displayed with such an ample sweep and with so much truth the nooks and crannies of a large town. We must not take into account the first states of this plate where, influenced by memories of his journeys as a sailor, Meryon has indicated a horizon full of mountains, a sea, and canoes, as if he had been in some lost corner of New Zealand. In the end this incongruous fancy gave place to a more realistic conception, and Meryon completed his panoramic view of Paris seen from the top of the Panthéon in a way which, for conscientious design and scientific etching, has rarely been equalled. We do not

know how many preparatory drawings preceded the birth of this important print. Meryon certainly studied bit by bit the various buildings and the quarters which he included in his view of " The Collège Henri IV ". A pencil drawing in the collection of M. Louis Godefroy, dated 1863, bears the note, " first drawing made on the spot ". It represents the Tower of Clovis and a few houses surrounding it.

There is in this important piece nothing to disturb the eye. Meryon brought the most particular care to its execution. At that time (1864) he wrote a letter from which we give the following extract : " This piece is a textual and detailed reproduction of reality. Let me mention the stone sundial which looks down on to one of the courtyards from the roof of the building that divides the college in two ; in the corner to the left there is a part of Saint-Etienne-du-Mont... In the right top corner stands Saint-Médard. At the extreme edge near the left corner is the pavillion that leads to the Quai de l'Entrepôt des Vins. Under the medallion to the right is the prison of Sainte-Pélagie where one can distinguish the sentry-boxes. At right angles to this medallion towards the centre and partly in the shade is the entrance of the Rue Copau... I have used an author's privilege to indicate with the initials C. M. a house in the Rue Saint-Etienne-du-Mont, no. 26, where I lived for some time and made my series of ' Etchings on Paris '. Nearby is another house where I knew, or more precisely saw and heard occasionally, a young girl with whom I had fallen in love because of her very attractive voice. She put me to torture more than once and had a great influence on certain events of my life. But alas, it was a nefarious influence ! "

When one looks attentively at this etching it is impossible not to be filled with admiration for the intelligent care with which Meryon observed and presented each plane in detail without disadvantage to the excellent impression made by

the whole. This etching was published by Rochoux, and had been ordered by two of Meryon's admirers, Philippon and de Salicis, but they did not take upon themselves the whole responsability for the production, for in one of the states of the plate Meryon graved on it these words : " Executed upon the decision and at the expense of the members of the said establishment, both masters and pupils, in order to preserve a memory of that abode, but more particularly on their part with the idea of protecting and fostering Art... "

Had Meryon guessed that this order was given only to assist him ?

The young lady to whom Meryon alludes in his reference to this work was his neighbour, Mlle Louise Neveu, whose name has, we believe, been mentioned by Burty. This admission of a love, however platonic, is so exceptional that it cannot be passed over. It would seem to be the only occasion on which a woman appeared in Meryon's tormented life. Even so, he gives us to understand that he never spoke a word to her, but that he only caught sight of her and often heard her when she sang in her pretty voice. In this half public confession Meryon seems to deplore the nefarious influence of this girl upon the events of his life. But in what sense was it nefarious ? Neither Meryon nor any of his intimates has ever made the slightest allusion to the existence of a woman in his life. It is probable that this influence was simply the figment of Meryon's diseased mind and was purely imaginary.

Circumstances had previously brought him into contact with the adopted daughter of his master Eugène Bléry. But although there was much cordiality in their relations, there never was so much as the hint of an idyll.

Meryon deserves admiration not only because of his exceptional position among masters of the print : he is worthy of praise also because of his extremely conscientious work. Even in the least of his plates nothing is left to chance. Everything

is reasoned out and pre-determined. We have drawn attention to this in many instances, lastly in his " Collège Henri IV ", which is less admired than it deserves. We have a final demonstration of this conscientiousness in another etching of very small dimensions which dates from the same year : we mean " The Bain Froid Chevrier " (XXX), the plate of which now belongs to the rich collection of the Paris Cabinet des Estampes. Meryon conducted a long correspondence — this was one of his foibles — with Henri le Secq, a painter and an enlightened collector who had ordered this plate from him. " I have made a note, " he says in one of these letters, " of the time taken in the execution of this little etching, and I have reached a total of forty-five full days, by which I mean days of from six to eight hours work ".

The plate of " The Bain Froid Chevrier " gave Meryon a new opening for expressing his view in favour of the destruction of plates, although in this case his insistent demands were not successful : " I gave way to your express desire, " so he wrote to Le Secq, " and entirely against my better knowledge I consented to part with the plate. But you can well understand, after all the explanations I have given you, that I am still reluctant, and persist in the hope that you will be persuaded to consent to its destruction after a reasonable number of impressions have been struck off. Think of all the evil results the neglect of this wise rule may entail ! A person in the possession of a plate can, with all the means which present day technique offers, reproduce it indefinitely : there are plaster casting, electrotypy, stereotypy, photography, and transfers from proofs... " The danger foreseen by Meryon was soon to become a reality. Most of his finest works have been reproduced more than once by photogravure and heliogravure, sometimes with a useful and commendable documentary purpose, but more often in a spirit of lucre and even of fraud. The high prices obtained at public sales for

exceptionally good impressions of Meryon's works were bound to encourage the speculator.

Heliogravure and photogravure are not the only processes which have been used for the reproduction of Meryon's etchings. Some of them were copied in etching by Edmond Gosselin, the print dealer, who signed several of his copies with his own initials. The following plates were copied in this manner by Gosselin : " The Chimera ", " The Arch of the Pont-Notre-Dame ", " The Gallery of Notre-Dame ", " The Rue des Mauvais-Garçons ", " The Turret in the Rue de la Tixéranderie ", " Saint-Étienne-du-Mont ", " The Pont-Neuf ", " The Pont-au-Change ", " The Morgue ", and finally " The Apse of Notre-Dame ", nine altogether of the twelve large plates of the " Etchings on Paris ", which were published in a portfolio with the following title : " Etchings on Paris after C. Meryon, E. Gosselin. MDCCCLXXXI. ".

It is not even necessary, as Meryon used to think, to be in possession of the original plates in order to reproduce them : an impression is sufficient for this fraudulent purpose. The number of reproductions made during the last thirty years of the " Etchings on Paris ", although Meryon had carefully destroyed the plates in 1861, is sufficient proof of this. Nevertheless, Meryon's principle deserves approval and imitation, except in a few special cases, of which the artist himself must be the judge. In our own time the practice of destroying plates is followed by the large majority of etchers or their publishers.

We now return to the period when " The Collège Henri IV " and " The Bain Froid Chevrier " were published. It is about this time that Meryon definitely gave up his idea of a publica-

tion on Bourges and, in the course of his saner moments, etched several drawings brought back from his journey on the corvette *Le Rhin*. From 1863-66 he produced, apart from the cover and frontispiece of a curious production, the following works : " Large native house on the way from Ballade to Poe-po ", " Palm Fishing in Australasia ", " The Pointe des Charbonniers ", " Native Granaries ", " The Little French Colony of Akaroa " (XI), and finally " The Colonist's Hut ". These etchings are rather neglected in our own day. Meryon intended to use them, together with other works which he never executed, to form an album of his journeys.

Already Meryon was unable to work except during brief moments of lucidity. Soon it became physically impossible for him to do anything whatever, and nothing came of this projected album.

Two of Meryon's last works deserve special attention. They date from 1865 and 1866 respectively. The first represents " The Ministère de la Marine " (XXXI). In the sky we are shown a barque, a chariot with horses, a mounted archer, and fish that fly and carry warriors armed with pikes. Fascinated passers-by gaze at these apparitions with justifiable amazement. The bizarrerie or, to put it mildly, the unexpectedness of this work did not prevent Alfred Cadart from publishing it unaltered in his album of the *Société des Aqua-Fortistes* with the sub-title " Fictions and Wishes ". The plate still exists and is now preserved in America.

The other work is a reproduction of a painting by Renier Zeeman, " The Old Louvre ". In *Byblis* M. Pierre Gusman, the historian and engraver, has related the incidents which marked the execution and the delivery of this plate to the Chalcographic Department of the Louvre, through the good offices of Count de Nieuwerkerke, who had ordered it in February 1865. When delivering a proof of the first state of his plate, Meryon added the following comment :

« I am only too completely aware that the result is excessively uniform in tone and altogether quite imperfect, but although admitting this defect, which comes from me, I have not felt justified in modifying the general effect of the picture, which is dim in tone and which, although still fresh and by no means colourless, lacks the frank simplicity that is one of the usual qualities of that master. Moreover I have effected this first stage of the work with the intention of making the necessary correction to the best of my ability, by the use of the burin, which practice has enabled me to handle with greater ease. » Meryon then recalls the two large views of Paris by Jacques Callot, which lovers of prints hold, with good reason, in high esteem, and he continues : " I have given to my plate the precise dimensions of Zeeman's own etchings. In this way I have imposed upon myself a degree of minuteness which, although difficult to attain, is nevertheless possible, provided one gives time and care to the work. This reduction has the further advantage of demonstrating the degree of precision that can be obtained by the special process I now use. This process consists in etching directly after the picture, holding the plate in my hand and leaning its edge on my forearm. With this same hand I hold a little mirror which I use for reversing. This makes it possible for me to do away with any kind of screen, so that I can utilise all available daylight. I often etch standing, which means a considerable gain of time. The reproduction is of course more faithful than when one has first to make a drawing. My method may be eccentric, and differ from the conventional one, but it is an undoubted fact that it enables one to attain an extreme nicety without the use of a magnifying glass... "

We shall not reproduce the rather far-fetched comment made by Meryon before he deposited his work at the Chalcographic Department. Let us merely borrow from M. Gusman the brief story of Meryon's visit to the Louvre told by M. de Chenne-

vières : " Without allowing me any time to reply, Meryon insisted upon an immediate operation. Thereupon they asked him to listen to a number of reasons — they tried in fact to get in a few words, but at the first syllable he flew into a rage, and started brandishing his stick under the nose of the frightened old librarian. He vented his fury upon the furniture before he could be induced to leave the place... "

These distressing facts enable us to follow more closely the progress of Meryon's mental derangement. He was becoming intolerable, even to the most patient of his friends. Burty, Niel, de Salicis nevertheless continued to see him, but more often Meryon remained in voluntary isolation and only went out from his home in the Rue Duperré to go to a neighbouring café which was mainly haunted by artists. It was the *Café Larochefoucauld*, where he wrote his orders on impressions of a little engraving which he had made for that particular purpose from one of his Australasian sketches. It was entitled " Le Prô-volant des Iles Mulgraves ".

The few men who were still recognised by Meryon as his friends were frightened by the rapid progress of his new dementia in the course of the months of August and September 1866. Without his knowledge, they decided to call several medical men into consultation. The diagnosis left no doubt whatever about the gravity of Meryon's condition. He was found to be suffering from chronic lypo-thymia accompanied by hallucination of the senses. As a result of this consultation, it was decided to confine Meryon once more, and the unhappy artist was taken to Charenton on October 12th. Notwithstanding all the care with which he was surrounded, he never left this asylum, where he lived a year and a half in the grip of a disease which is characterised by the perversion of the affective senses. On Friday, February 14th, 1868, Charles Meryon died after a prolonged fast. Believing himself to be Christ detained by the Pharisees, he had decided not to rob

the disinherited of the food that was their due. " I have seen him in his coffin, " wrote Burty. " One would have thought him one of those wax images which the French artists of the middle ages moulded on the scarcely cold faces of the dead, and which they then re-touched and coloured. His square, prominent forehead seemed to have been pushed forward by the senseless churning of his brain, his wide, thin, tight-lipped mouth expressed that will which knew of no distraction and no fatigue and which dominates his work as an etcher. His brown eyes were wide open and only half extinguished ; they seemed to seek with an anxious and passionate attention some invisible point on the horizon. "

Meryon belonged to the Protestant religion, but no minister came to the foot of his grave, because he was buried at the hour of divine service. In the presence of a few friends, Bracquemond, Auguste Delâtre, Burty, and Dr. Foley, his comrade Commandant de Salicis pronounced a few words which have been preserved, as they well deserved to be :

" An eminent artist has ended his first existence in this cold grave. From our eyes he has already disappeared, but henceforth he takes his place in the history of Art. For none of the things which make men illustrious is lacking from his life : suffering no less than talent. Dominated and urged by the hidden god, Meryon sacrificed everything to him-visions of youth, an enviable career, his health, and his reason — everything, I said, everything except probity and honour... On board his poor agitated barque, at every moment half submerged and travelling fast to shipwreck, a white bird was singing : conscience... Let us desist then from lamenting him who was called Meryon in his misery. He is henceforth to be called Meryon in his fame, and the best part of himself has already resumed its place in the serenity of eternal life. If, as happens to every creature, he carried human imperfections within himself, his life has been for him a time of hard

testing. He has already worked out his expiation, and in the unknown world beyond, the least of happinesses awaiting him will be that for which he has always longed, but has never found : Meryon has found rest. "

Meryon found rest in Charenton churchyard. A brass plate encased in black Brittany stone covers the mortal remains of the genius of modern etching. On that plate Bracquemond has engraved a death's head over two reversed torches. Underneath can be read the name of Meryon, the dates of his birth and death, and his well-known monogram, framed with a laurel wreath from which depend the etcher's tools : a burin, a hand-vice, a crayon, and a bottle of mordant. To the left Bracquemond has engraved the ship of the City of Paris after the composition drawn by Meryon in the unpublished variant which we have mentioned.

We are familiar with Meryon's appearance from two beautiful likenesses made by the engraver Felix Bracquemond, to whom original etching owes so great a debt. They show a very characteristic face, but one ravaged by suffering. In the full face portrait which shows Meryon half-length seated on a chair, the face looking towards the right, his eyes are slightly dissimilar, small and interrogative. His nose is large and with a prominent bridge. The mouth is thin and slightly awry. His hair grows very low on a forehead that is high, square, and prominent. An untidy beard finishes an intelligent, self-willed, restless, and melancholy physiognomy. This is Meryon as he was in 1852-3, before the two crises.

Then there is the portrait drawn by Leopold Flameng on the eve of the first stay in the asylum. It shows the master with a haggard and sickly air. Dr. Paul Gachet who did some occa-

sional etching and was somewhat acquainted with Meryon — enough in any case to form an opinion about the man as well as about the artist — wrote to Aglaüs Bouvenne in a letter dated December 1st, 1881 :

« Meryon was of small stature, bilious and nervous at the same time, dry and rather wizened. He dressed very simply. His gaze was distrustful and circumspect. He shunned pleasure and comradeship and was fond of solitude and work. Nobody seemed able to find him at home. To meet him or to entice him into a visit required long and elaborate preparations. His was an ailing and melancholy nature. He was sober, frugal, drank very little, and seemed perpetually on the alert and suffering from some obsession... He was sensitive, straightforward, and full of delicacies, but with a limited brain. Art for him was a fetish, an ideal that nobody could attain. In fact there were no artists — it was too difficult to be one. He himself was nothing at all. It was wrong to tell him that his work was good. He disliked this intensely, and praise was the surest way to turn him into an enemy. »

In the course of this study of the life and work of Charles Meryon we have attempted to present as faithful as possible an image of the most striking facts of his existence as well as of his most typical etchings. We must now examine in some detail a few of his less characteristic productions.

Among the etchings of Meryon which can on no account be ignored figures a panorama of San Francisco. It is the largest etching ever executed by him : the width is almost one metre ; but its size is by no means its only merit. In this work Meryon obtained excellent results from highly insufficient material. He had at his disposal only some indistinct proofs

of old daguerreotypes which he had to combine and condense, and this he did with rare felicity. Dipping such a large plate in the mordant was another difficulty. " On the day on which I poured the treacherous liquid over my covered plate I passed through ever so many emotions, " wrote Meryon in his notes. « I felt this was a question of life and death, but, thanks to a drawing which, I must say, was extraordinarily appropriate, the result surpassed my expectations... All the same, there was one moment of grave anxiety... Here and there rust had formed in the cuts, so that I was unable to observe the effect of the acid in those places. I consulted a crafsman " — Bracquemond probably — " who suggested a risky remedy. I was lucky enough to apply it in a suitable manner and so saved my plate... " Meryon practised the craft of the etcher to perfection. There are practically no instances in his one hundred works of accidents due to ignorance.

" During a considerable part of the operation, " wrote Meryon, " I had been working in the dark, for I was unable to see what was taking place under the mordant, and had progressively increased the proportion of nitric acid. When I removed the ground I saw with extreme satisfaction that the acid had bitten into the copper in the required gradations."

On the centre of the plate he drew a cartouche in which he etched two small medallions, those of the two bankers J. B. Bayergue and A. Pioche, who had ordered the work. Originally he had thought of putting instead of this cartouche " fire with flame and smoke rising up to the sky and birds of prey circling above it ". Pressed for delivery of his plate, he was happily unable to execute this design. The plate of his " San Francisco " was entrusted to Jules Niel and then to Alfred Cadart who offered it unsuccessfully to the Chalcographic Department of the Louvre. It has since, like the plate of " The Ministère de la Marine ", migrated to America.

Meryon's work also includes some small prints of very unequal interest which are either the results of orders from friends who wanted to help him, or the phantasies of a brain becoming gradually less and less lucid. There is first of all the stationery heading of Rochoux, executed by means of two plates, one to be printed off in black, the other in red. This Rochoux was a dealer in old prints who lived at 19, Quai de l'Horloge, and published a few plates by Meryon, one of them being a rendering of a seventeenth century drawing published with the title " Part of the Cité towards the end of the Seventeenth Century ". Against all verisimilitude Meryon insisted on adding the silhouettes of the towers of Notre Dame which, he maintained, had been removed from the original by ill-intentioned persons.

There is also a frontispiece for a catalogue of prints by the celebrated portraitist Thomas de Leu. This frontispiece (XL) was adorned with two figures and executed in the style of early seventeenth century engraving, the period when de Leu flourished. It was intended for a work by Thomas Arnauldet, who is known by a monograph on Michel Lasne, written in collaboration with Georges Duplessis, and published at Caen in 1856. Arnauldet's book on de Leu was never published.

Another of these prints is the " Presentation du Valère Maxime au roi Louis XI ". It was a very close rendering of a miniature which belonged to Jules Niel and afterwards became part of Alfred Beurdeley's collection of drawings. The first owner, Niel, librarian to the Ministry of the interior and bibliographer, was an admirer of Meryon and helped him on many occasions. On the other hand, his daughter Gabrielle Niel received Meryon's advice about engraving and put his lessons to good use. Her etchings are executed with intelligence and brilliance, and in the case of at least the most important and characteristic among them, " The Gothic Remains of the

Hotel Dieu ", the actual collaboration of Meryon has been hinted at. This etching was executed by Mlle Niel in 1866 when she was in her 26th year. At that period we know Meryon was almost unable to etch. He could not, therefore, have collaborated in this production, although he maintained friendly relations with Niel and his daughter right up to the time of his final confinement. This appears from a little dedication scribbled under a rebus and dated August 25th 1866. At that period Meryon's madness was reaching its paroxysm, as appears from more than one piece of evidence, such as the following extract from a letter he wrote to Baron Pichon on August 16th of the same year : " I am subjected to such persistent opposition that I doubt whether with all my good intentions I can hold out here. In this almost desperate position I am thinking of leaving for some distant colony, which would perhaps be the wisest thing to do in view of the prejudices and the essentially false, anti-social, and progressive ideas which reign in certain spirits. "

To quote another instance, he wrote in the margin of a proof of " The Old Louvre " which he was offering to Wasset, " I have very strong reason to believe or rather I am certain that when it is being framed, this proof will be subjected to some secret process, something like a wash with potassium. It is really only for that reason that it might be of interest to keep it. This fact, which is of such a nature that one would prefer not to suspect its possibility, will give you an idea of the kind of thing which mean envy, vile selfishness, blind fanaticism, and party spirit can suggest to some people, for whom all ways are good provided they lead to the discrediting on an artist, who for some reason or other fills them with apprehension. " It was on August 27th 1866 that Meryon presented this proof.

The last two works which we shall mention are simple and imperfect attempts at relief engraving. There are no documents which enable us to find out at what point in his career Meryon produced them. Their date in any case is only a matter of secondary importance. The first engraving is a design for the share certificates of an imaginary Franco-Californian Company. In his catalogue of Meryon's engraved works Burty wrote the following lines : " An experiment in relief engraving by which it would have been possible to counterfeit bank notes. " In his *Observations* Meryon replied : " According to the author, this phrase, which has been placed between inverted commas, was written by me. But this is a mistake. As I have since realised, ill-intentioned persons had asked me to engrave a plate for share certificates of a company which never materialised, and which was supposed to do business between France and California. I had no work and no income whatsoever at that time, and was therefore compelled to accept this commission. This kind of work was foreign to my usual occupation, and, ignorant of the process, I had first to make a few trials. This is how these rare proofs, which are the result of groping attempts without any importance, were produced. "

Though he produced original prints, Meryon was essentially a craftsman, " a maker of cuts ", as M. Beraldi remarks. There is no doubt that Meryon's first gift is his power of suggestion, which gives him a rank all by himself in the rich and varied domain of the print. But this power of presentation is due as much to his unusual intuition and his consummate skill as to his genius. In the whole of his work there is not a single instance of his having had recourse to subterfuge in order to cover up a poverty of execution, or of his having added to his

effect by artifice in the process of printing. In that respect Meryon's strictness of principle was absolute. His letters bear frequent trace of it. " To judge a plate, " he writes, " the proofs which ought to be consulted are those that have been printed regularly, that is to say those that have been taken off most carefully while the cuts remain well filled. The workmanship can then be quite clearly observed. But those in which the re-distribution of the blacks contributes to the effect may be rejected as borrowing from an alien medium. In my early days I often allowed myself to be led astray by bad advice ; but I gradually came to adopt my present attitude, which is to allow of none but regular pulls-these in any case require more real skill on the part of the printer. There are cases, however, when irregular proofs have a really pleasing effect, but they are exceptions for which merit is the only justification, or rather the only excuse. It is in any case a process which does not suit my etchings, whose execution is too simple and too methodical, " concluded Meryon.

A proof which has been too weakly pulled betrays the engraver just as much as excessive ' retroussage '. Without looking further than Meryon's own work we can find examples of the involuntary betrayal of the artist by the printer. If we examine proofs that have been too weakly pulled of " The Chimera ", " The Morgue " and "The Gallery of Notre-Dame", we shall discover that these proofs, which have been pulled in all honesty, do not correspond in the least with the intense character of Meryon's work. It is true that the majority of these proofs have either been taken on a kind of China paper which lends itself better to printing from burin engraving than from etching, or else have been pulled from plates that were already worn out. Nevertheless these proofs do not altogether fulfil the purpose for which they are printed.

If one considers Meryon's etchings from the point of view of execution, one is struck by a beauty where everything is

studied, reasoned out, intentional, admirably felt and marvellously rendered. Each cut is extraordinarily powerful and has its own raison d'être. Not one of them could be suppressed without upsetting the balance of the whole. None of them is superfluous, for, like Millet, Corot, and Jongkind, Meryon never gave his work a more pleasant aspect by the use of embellishments. Meryon's talent is before all things austere and powerful. That is his greatest merit. He pushes to the utmost limit the significance of each cut, its power of expression, and he does this to such a degree that he rarely required cross-cuts to enhance his effects. In his *Graveurs du XIX*e *siècle* Beraldi writes, " Meryon's execution is incomparable. One thing in particular is overpowering : it is the beauty, the pride, as it were, of his lines, which are so firm and so full of decision. It is said that he executed those beautiful straight cuts by putting the plate upright on an easel, and holding the needle at the end of his outstretched arm as he would have held a foil, his hand moving slowly up and down. "

In the space left between his cuts light plays even through the intensest penumbra. When aiming at considerable density he still does not allow his work to become opaque. His thorough knowledge of the biting process guarded him against the tricks played by the mordant. Furthermore, by means of the burin, which he always handled with great dexterity, he re-inforced the accents that the mordant had insufficiently marked. He succeeded in doing this without losing any of the transparence and the warmth of his earlier work. The striking pages of the album on Paris display the vigorous style of Meryon and enable one to judge of the very rare quality of the light which is diffused over them, even when it has that somewhat mysterious quality which gives so much charm and so much personality to his principal productions.

With the assistance of a few of Meryon's plates, it is easy to follow his method of etching, and to realise the stages through

which an etching must pass before it reaches fulfilment. Sometimes Meryon executed his plates in successive stages, as was the case with " The Chimera ", " The Pont-au-Change ", or " The Pont-Neuf ", where the first state contains neither the sky nor the houses of the Rue Dauphine ; or " The Apse of Notre Dame ", where in the first proofs part of the Cathedral itself, the buildings of the Hotel Dieu, the houses which border the Quai, and the sky, remained completely blank without any indication, however summary, of their position, while all the other parts of the work had already been nearly completed.

On other occasions Meryon made his plates in one stage. This was the case with " The Petit Pont " and " The Turret in the rue de la Tixéranderie. "

Several exhibitions of Meryon's work have been held, two in London in 1879 and in 1902, one in New York in 1898, but, however surprising it may seem, only one in Paris, and that quite recently.

It is true that there was some idea of organising an exhibition on November 23rd 1921, on the centenary of his birth, but the Musée du Luxembourg, to which the organisation of an exhibition of his etchings and drawings had been left, was unable to bring this scheme to fruition, and Meryon's centenary passed unnoticed.

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LE VAISSEAU FANTÔME.
THE FLYING DUTCHMAN.
DER FLIEGENDE HOLLÄNDER.
LA NATE FANTASMA.
EL NAVIO FANTASMA.

PL. 3. MARCHÉ DE SAINTE-BARBARA.
SAINT-BARBARA MARKET.
MARKT IN ST-BARBARA.
MERCATO DI SANTE-BARBARA.
MERCADO DE « SAINTE-BARBARA ».

PL. 4. ABSIDE NOTRE-DAME.
NOTRE-DAME CATHEDRAL : THE APSE.
APSIS VON NOTRE-DAME.
SANTUARIO DEL DUOMO.
LA ABSIDA DE NOTRE-DAME.

PL. 5. GALERIE DE NOTRE-DAME.
NOTRE-DAME CATHEDRAL : THE GALLERY.
GALERIE IN NOTRE-DAME.
LOGGIA DEL DUOMO.
GALERIA EN NOTRE-DAME.

PL. 6. POMPE NOTRE-DAME.
NOTRE-DAME PUMP.
BRUNNEN BEI NOTRE-DAME.
POMPA DEL DUOMO.
LA BOMBA DE NOTRE DAME.

PL. 7. TOURELLE DE MARAT.
MARAT TURRET.
MARAT'S ERKERTURM.
TORRETTO DI MARAT.
TORRECILLA DE MARAT.

PL. 8. HOTEL JACQUES CŒUR A BOURGES.
JACQUES CŒUR MANSION AT BOURGES.
HAUS DES JACQUES CŒUR IN BOURGES.
PALAZZO DEL JACQUES CŒUR A BOURGES.
PALACIO JACQUES CŒUR EN BOURGES.

PL. 9. LA MAISON A LA VIGNE A BOURGES,
THE HOUSE WITH THE VINE AT BOURGES.
DAS REBENHAUS IN BOURGES.
LA CASA COLLA VITE A BOURGES.
LA CASA DE LA VINA EN BOURGES.

PL. 10. LE GRAND CHATELET.
GREATER CHATELET.
DER GROSSE CHATELET.
IL GRANDE CASTELLETTO.
EL GRAN CHATELET.

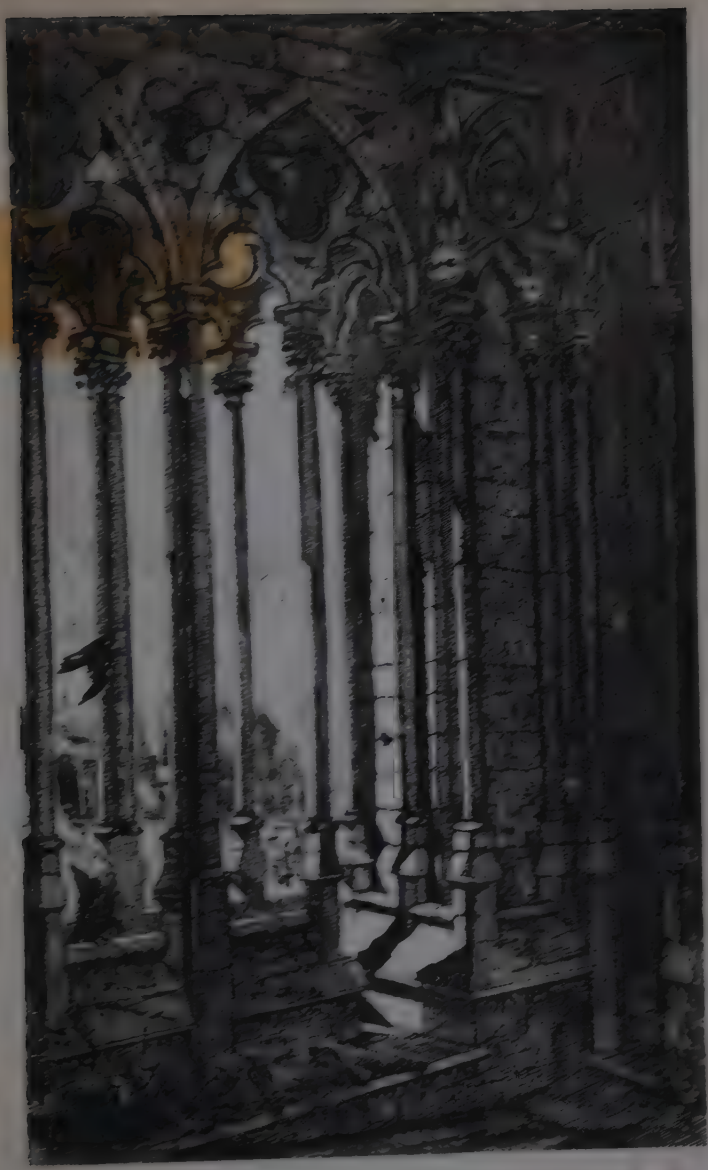
PL. II. PETITE COLONIE FRANÇAISE D'AKAROA.
LITTLE FRENCH SETTLEMENT AT AKAROA.
KLEINE FANZÖSISCHE NIEDERLASSUNG IN AKAROA.
PICCOLA COLONIA FRANCESE DI AKAROA.
PEQUENA COLONIA FRANCEZA EN AKAROA.

PL. 12. ENTRÉE DU COUVENT DES CAPUCINS A ATHÈNES.
ENTRANCE TO THE CAPUCHINS CONVENT, ATHENS.
EINGANG DES KAPUZINERSKLOSTERS IN ATHEN.
INGRESSO DEL CONVENTO DEI CAPPUCCINI AD ATENE.
ENTRADA DEL CONVENTO DE LOS CAPUCHINOS EN ATENAS

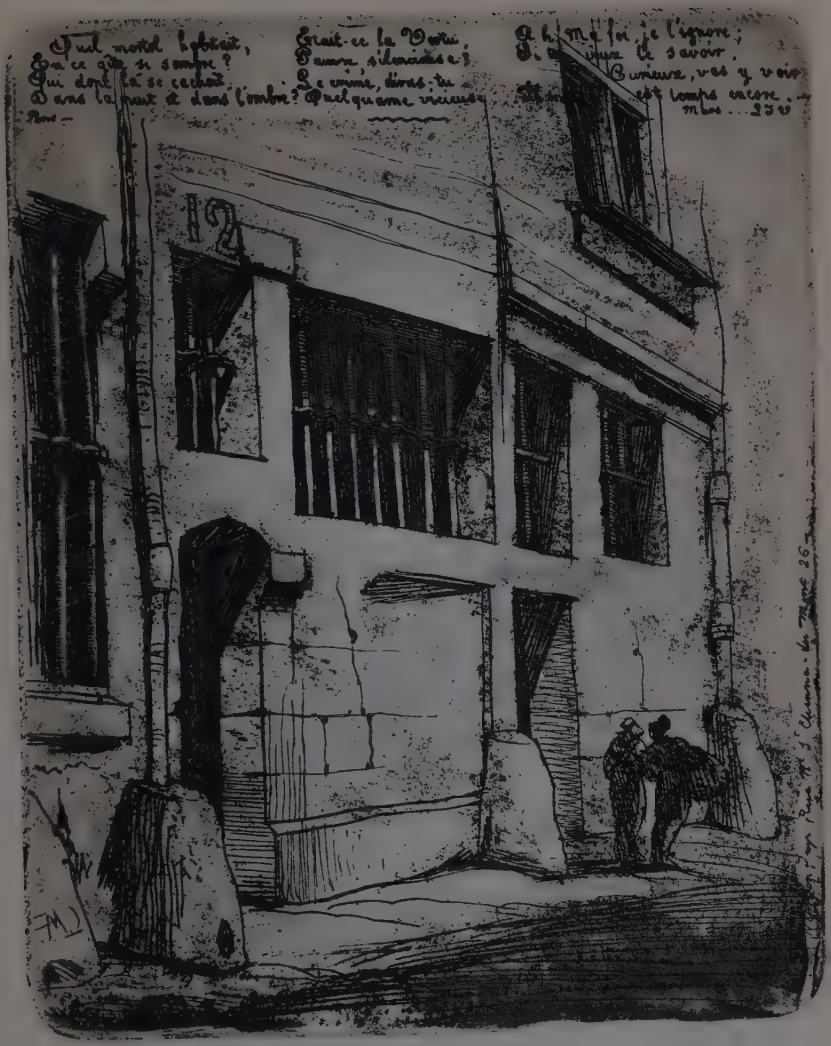
PL. 14. LE « PETIT PONT ».

PL. 15. L'ARCHE DU PONT NOTRE-DAME.
NOTRE-DAME BRIDGE : THE ARCH.
BOGEN DES NOTRE-DAME BRÜCKE.
L'ARCO DEL PONTE DEL DUOMO.
LA ARCADA DEL PUENTE NOTRE-DAME.

PL. 16. LA GALERIE NOTRE-DAME.
NOTRE-DAME CATHEDRAL : THE GALLERY.
DIE GALERIE IN NOTRE-DAME.
LA LOGGIA DEL DUOMO.
LA GALERIA DE NOTRE-DAME.



PL. 17. LA RUE DES MAUVAIS GARÇONS.
BAD BOYS STREET.
DIE MAUVAIS-GARÇONSSGASSE.
LA STRADI DEI CATTIVI-RAGAZZI.
LA RUA DE LOS « MAUVAIS-GARÇONS ».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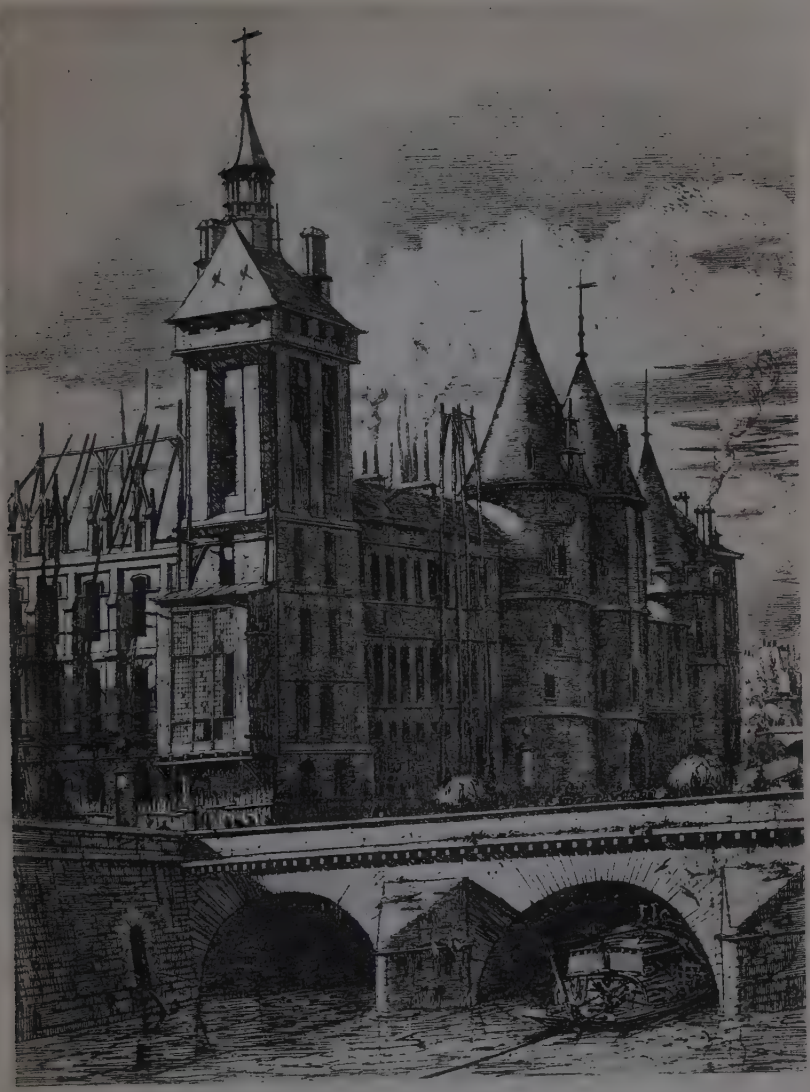
PL. 18. LA TOUR DE L'HORLOGE.
THE CLOCK TOWER.
DER UHRTURM DES JUSTIZPALASTES.
LA TORRE DEL L'OROLOGIO.
LA TORRE DEL GRAN RELOJ.



PL. 19. LA TOURELLE DE LA RUE DE LA TIXÉRANDERIE.
TIXÉRANDERIE STREET : THE TURRET.
DAS ERKERTÜRMCHEN DER TIXÉRANDERIEGASSE.
IL TORRELTO DELLA STRADA DELLA TIXÉRANDERIE.
TORRECILLA EN LA RUA DE TIXÉRANDERIE.

PL. 20. SAINT-ÉTIENNE DU MONT.

PL. 21. LA POMPE NOTRE-DAME.
NOTRE-DAME PUMP.
DER BRUNNEN BEI NOTRE-DAME.
LA POMPA DEL DUOMO.
LA BOMBA DE NOTRE-DAME.

PL. 22. LE « PONT-NEUF ».

PL. 24. LE PONT AU CHANGE (Avec le ballon).
PONT AU CHANGE (with the balloon).
DER PONT AU CHANGE (mit dem Luftballon).
IL PONTE « AU CHANGE » (Coll'aerostato).
EL PONT-AU-CHANGE (Con el balon).

PL. 27. TOURELLE DE LA RUE DE L'ÉCOLE DE MÉDECINE.
ÉCOLE DE MÉDECINE STREET : THE TURRET.
ERKERTURM IN DER ECOLE DE MÉDECINE GASSE.
TORRETTO DELLA STRADA DELLA SCUOLA DI MEDICINA.
TORRECILLA EN LA RUA DE LA ESCUELA DE MODECINA.

CABA
PECORILE

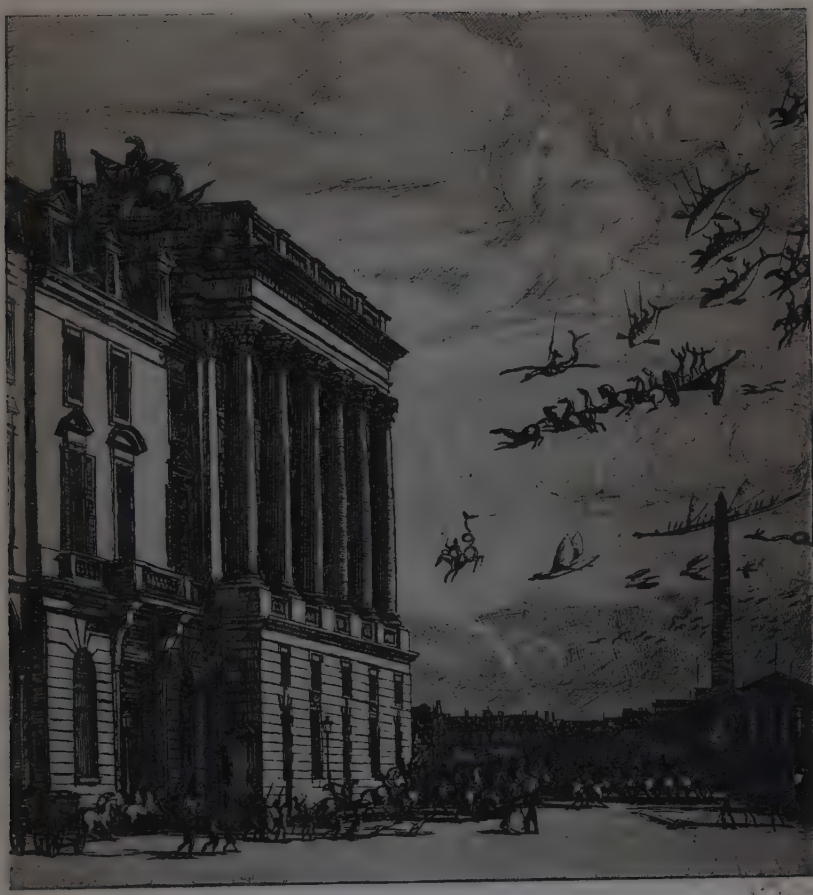
PL. 28. RUE DES CHANTRES.
CHANTRES' STREET.
DIE RUE DES CHANTRES.
STRADA DEI CANTORI.
RUA DE LOS « CHANTRES ».

BAINS
DE
MER

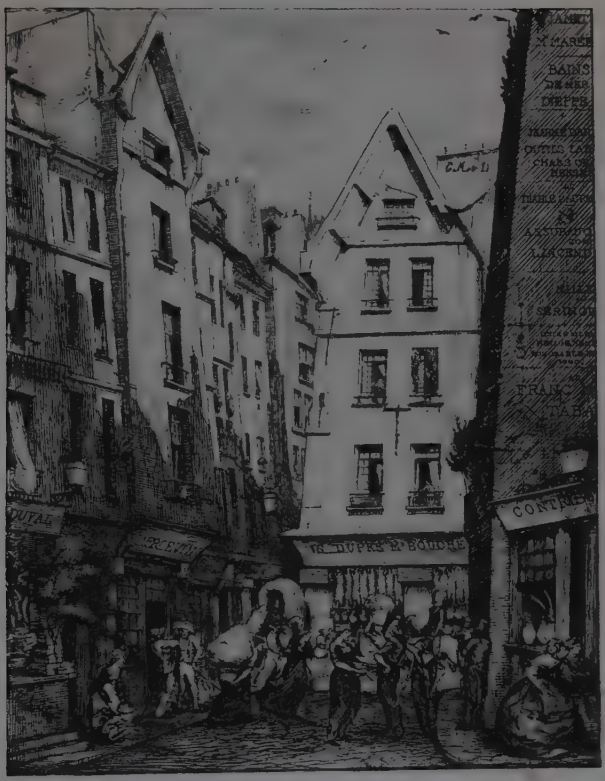
PL. 29. COLLÈGE HENRI IV.
HENRI IV COLLEGE.
GYMNASIUM HENRI IV.
COLLEGIO ENRICO IV.
COLLEGIO HENRI IV.

PL. 30. BAIN-FROID CHEVRIER.
CHEVRIER'S SWIMMING-BATH.
CHEVRIER'S BADEANSTALT.
BAGNO-FREDDO CHEVRIER.
BANO-FRIO CHEVRIER.

PL. 31. MINISTÈRE DE LA MARINE.
ADMIRALTY-OFFICE.
DAS MARINEMINISTERIUM.
MINISTERO DELLA MARINA.
MINISTERIO DE LA MARINA.



PL. 32. LE PONT-NEUF ET LA SAMARITAINE.
PONT-NEUF AND SAMARITAINE'S SWIMMING-BATH.
DER PONT-NEUF UND DAS SAMARITAINEBAD.
IL PONT-NUOVO E LA SAMARITANA.
EL PONT-NEUF Y LA SAMARITAINE.

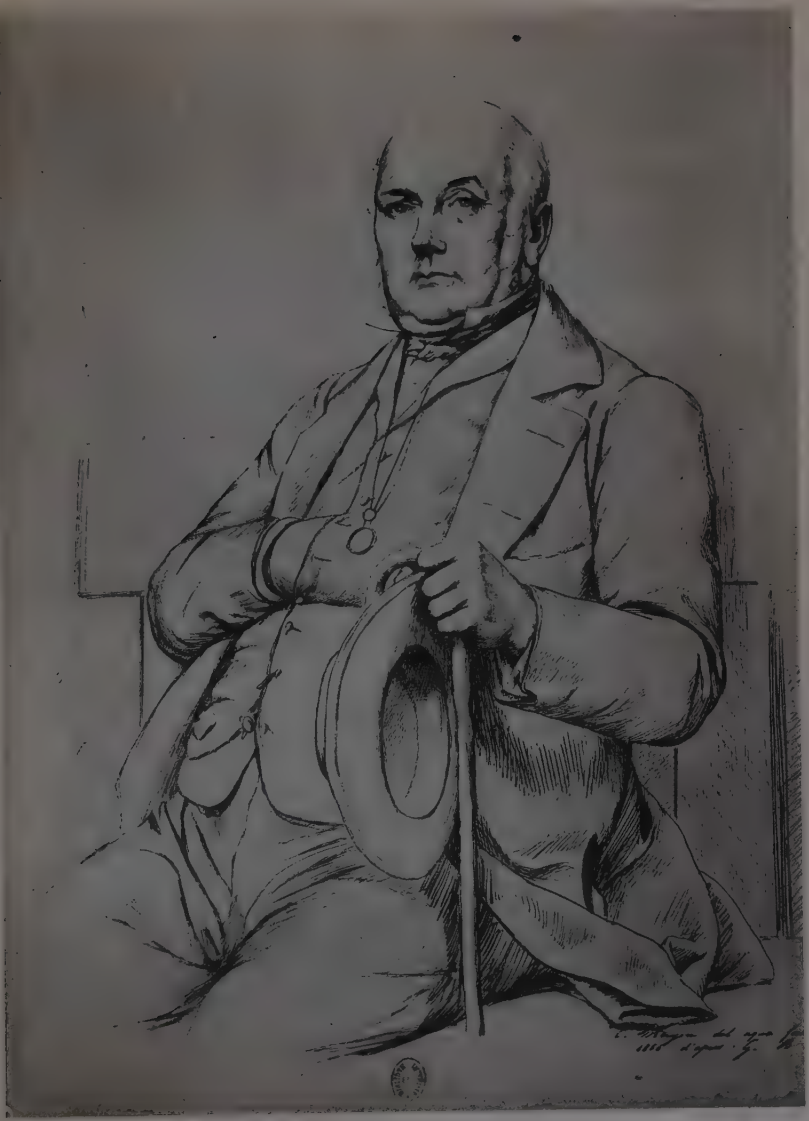

BAINS
DE MER
FROID
CONFISEUR

PL. 34. PORTE D'UN ANCIEN COUVENT A BOURGES.
GATE OF AN OLD CONVENT AT BOURGES.
TOR EINES ALTEN KLOSTERS IN BOURGES.
PORTA DI UN ANTICO CONVENTO A BOURGES.
PUERTA DE UN VIEJO CONVENTO EN BOURGES.

PL. 35. RUE DES TOILES A BOURGES.
TOILES STREET AT BOURGES.
TUCHGASSE IN BOURGES.
STRADA DELLA TELE A BOURGES.
RUA DE LAS « TOILES » EN BOURGES.

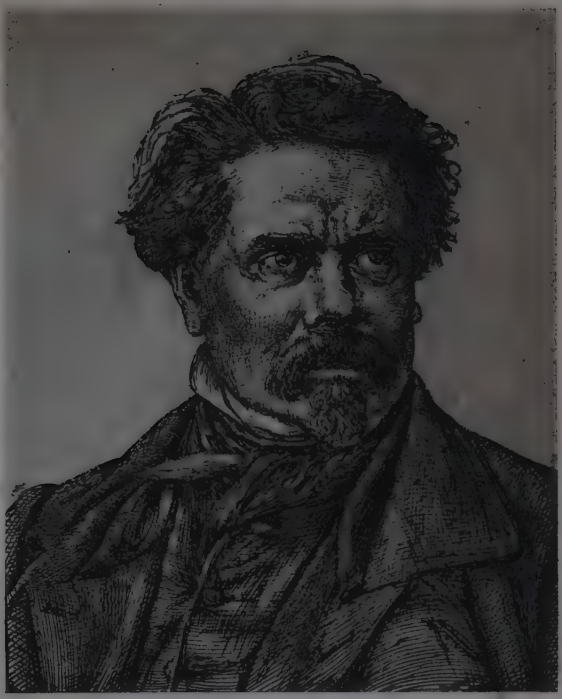
PL. 36. ANCIENNE HABITATION A BOURGES.
OLD DWELLING AT BOURGES.
ALTES WOHNHAUS IN BOURGES.
CASA VECCHIA A BOURGES.
CASA VIEJA EN BOURGES.

PL. 37. CASIMIR LECOMTE.



PL. 38. BIZEUL.

PL. 39. BENJAMIN FILLON.



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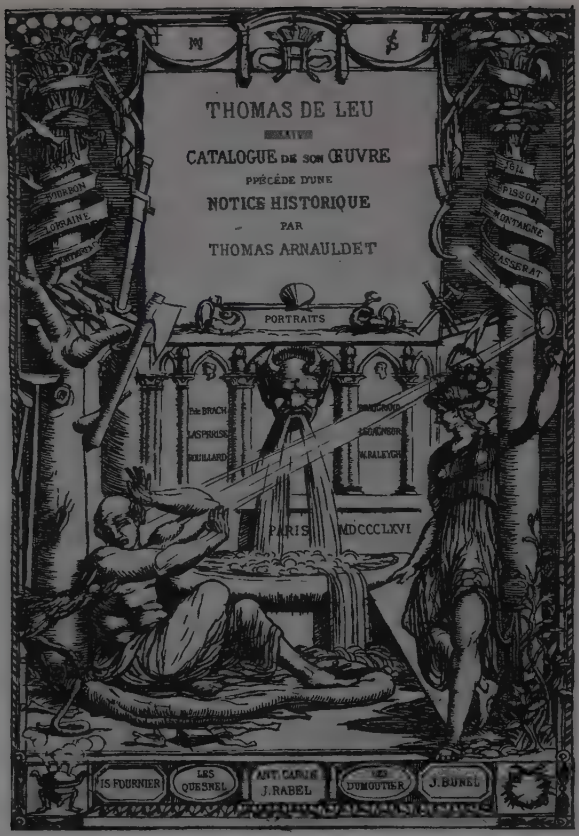
PL. 40. FRONTISPICE POUR LE CATALOGUE DE THOMAS DE LEU.
FRONTISPIECE TO THE THOMAS DE LEU CATALOGUE.
TITELBLATT ZUM KATALOG VON THOMAS DE LEU.
FRONTISPIZIO PEL CATALOGO DI TOMMASO DE LEU.
FRONTISPICIO PARA EL CATALOGO DE THOMAS DE LEU.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